Early Music Series

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EM23

GUILLAUME DUFAY

(c. 1400 - 1474)

Two Songs

Edited by
DAVID FALLOWS

OXFORD UNIVERSITY PRESS

EDITORIAL NOTE

The different musical styles of these two songs should determine the approach to their performance. In *En triumphant* the two lower parts often move together to create a rich texture full of variety and telling detail. It is therefore logical to perform them on two matching melodic instruments: viols would be fine, but any other sustaining instruments would do. In *Mon bien m'amour*, on the other hand, the tenor moves in a different stylistic world from the contratenor. Where the tenor is melodic the contra has leaps, rests and intricate figurations. It makes sense to perform these two parts with contrasting tone colours: the tenor seems to demand a melodic instrument, again perhaps a viol, while a lute or some other strongly rhythmic sound would be more appropriate for the contra. In both songs it is extremely important that the parts be at their correct pitch in relation to one another: transposing either of the lower voices up an octave, as can happen if a recorder is used, will have seriously damaging effects on the counterpoint.

In *Mon bien m'amour* the tenor uses much of the same melodic material as the discantus, twice beginning points of imitation. But this should not be taken as an indication that the tenor can be sung. The discantus of both songs is laid out so that it is easy to see which text line belongs with which section of the music; the articulation of the discantus and the placing of the cadences leave little room for disagreement. However no such articulation is found in the tenor which seems in this and other ways to militate against the possibility of text being set to it. It would be particularly difficult to set the text of line 2 of *Mon bien m'amour* to bars 8–10 of the tenor, or that of line 4 of *En triumphant* to bars 16–20 of the tenor. Thus even in *Mon bien m'amour* the only sung voice should be the discantus. In *En triumphant* the final bars of the discantus may be played on an instrument, but performers should weigh in their minds the disadvantages of introducing an instrument for these three bars as against the excitement of hearing this vocal roulade successfully sung.

The style of the music likewise determines the speed and phrasing of the songs. If *Mon bien m'amour* (perhaps ♩ =120) begins in a light one-in-a-bar mood the rhythmic disturbances in the second half can make their mark: the implied 6/8 in bars 13–15 and the implied 3/4 beginning on the second beat in bars 20–22 can then be attacked with an energy which will contrast well with the smoother approach in the first half. *En triumphant* seems to require a slower tempo on account of the extraordinary richness of its part-writing (perhaps ♩ =80). The parts will tend to surge, particularly in the first half. This is all well and good, because it will pave the way for a stiller rendering of the beginning of the second half. The implied 6/8 rhythms should again be carefully analysed and clearly played; but here they are independent in each part, so the musician is best advised to concentrate on finding his own best individual phrasing.

For further information about the songs, see David Fallows, 'Two More Dufay Songs Reconstructed', *Early Music*, October 1975. Both songs are published without texts in *Guillelmi Dufay: Cantiones*, ed. Heinrich Besseler (Corpus Mensurabilis Musicae, 1/6, 1964). I am most grateful to Professor Ronald Walpole of the University of California at Berkeley for advice on the edition and translation of the texts, and to Professor Howard Mayer Brown for help with the editorial material.

The music of *En triumphant* appears in Oporto, Biblioteca pública municipal, MS 714, fols. 76^{v}–77, ascribed to 'Dufay', and the text in Berlin-Dahlem, Kupferstichkabinett, MS 78 B 17, fol. 141 (no. 390). In bar 11 of the contratenor, the 'A' is incorrectly given as a *minima* in the manuscript (that is, a quaver in modern transcription).

The music of *Mon bien m'amour* appears in Trent, Castello del Buonconsiglio, MS 87, fol. 135^{v} (no. 116), ascribed to 'G. dufay', and the text in Paris, Bibliothèque nationale, MS nouv. acq. fr. 15771, fol. 35, ascribed to 'Le cadet d'Alebret', and, with variants, in Paris, Bibliothèque nationale, MS f. fr. 1719, fol. 42. In bar 5 of the discantus, the 'A' is incorrectly given as a *semibrevis* in the manuscript (that is, a crotchet in modern transcription).

Editorial accidentals are printed small. Ligatures are not indicated.

En triumphant de Cruel Dueil
Dueil Angoisseux est mon accueil,
Et tout mon bien n'est que martire,
Et ne saroie mon mal descripre
Ne dire ce dont je me dueil.

Triste Plaisir, mon seul recueil,
Me compaignera a son vueil
Et me fera plorer pour rire.
En triumphant de Cruel Dueil
Dueil Angoisseux est mon accueil,
Et tout mon bien n'est que martire.

La mort sera mon seul escueil,
Maiz que je soie en ung sercueil
Prestement bouté, sans plus dire;
N'autre ne quiers je avoir pour mire,
Pour m'avancer ce que plus vueil.

En triumphant de Cruel Dueil
Dueil Angoisseux est mon accueil,
Et tout mon bien n'est que martire,
Et ne saroie mon mal descripre
Ne dire ce dont je me dueil.

Mon bien m'amour et ma maistresse,
Esse ce que m'avés promis?
Mis m'avés hors du sang rassis,
Six foys m'avés fait grant rudesse.

De ce vous requiers, ma princesse,
Cesser: a vous seray toudis,
Mon bien m'amour et ma maistresse;
Esse ce que m'avés promis?

Dix ans a que vostre noblesse
Blessié m'a au cuer et soupris;
Pris m'a trop fort a mon advis:
Advisez que j'aye lyesse.

Mon bien m'amour et ma maistresse,
Esse ce que m'avés promis?
Mis m'avés hors du sang rassis,
Six foys m'avés fait grant rudesse.

When I overcome Cruel Mourning,
Fearful Mourning receives me
And all my good is only martyrdom;
And I do not know how to describe my ills
Nor to explain why I mourn.

Sad Pleasure, my only help,
Will accompany me according to his whim
And will make me weep rather than laugh.
When I overcome Cruel Mourning,
Fearful Mourning receives me
And all my good is only martyrdom.

Death will be my one way out,
So long as I am firmly placed
In a coffin, without more ado;
And I do not wish for any other healer
To help me to that which I prefer.

When I overcome Cruel Mourning,
Fearful Mourning receives me
And all my good is only martyrdom;
And I do not know how to describe my ills
Nor to explain why I mourn.

My good, my love and my mistress,
Is this what you promised me?
You have destroyed my calm,
Six times you have deeply offended me.

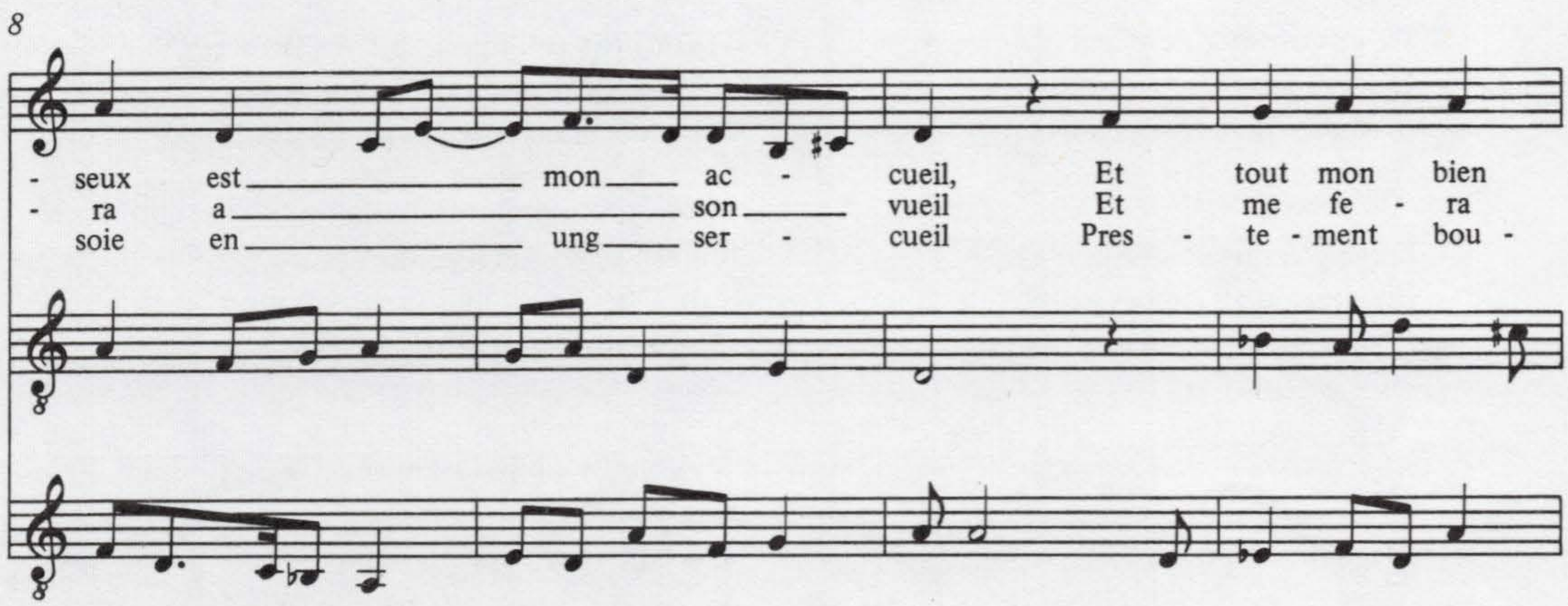
Therefore I call upon you, my princess,
To cease: I will always be yours,
My good, my love and my mistress;
Is this what you promised me?

It is ten years since your nobility
Struck my heart, and surprised me;
It took me too strongly, I think:
See to it that I may have joy.

My good, my love and my mistress,
Is this what you promised me?
You have destroyed my calm,
Six times you have deeply offended me.

1. En triumphant

RANGES:



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12

n'est que mar - - - - - ti - - re,
plo - rer pour ri - - re.
-té, sans plus di - - re;

16

2. 8. Et ne sa - roie mon mal des - crip - - -
6. N'au - tre ne quiers je a - voir pour mi - - -

20

- re Ne di - re ce dont je me dueil.
- re, Pour m'a - van - cer ce que plus vueil.

24

En Triumphant - 2/4.

2. Mon bien m'amour

Poem by
Le Cadet d'Albret (d. 1473)

RANGES:

10

- mis?
- dis,
- pris;

14

2. 8. Mis m'a - vés hors du sang
6. Pris m'a trop fort a mon

17

ras - sis, Six foys m'a -
ad - vis: Ad - vi - sez

21

- vés fait grant ru - - - des - - - se.
que j'a - ye ly - - - es - - - se.

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